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MAY 1959

AMERICAN SQUARES

The Magazine of
American Folk Dancing

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AMERICAN *Squares*

THE MAGAZINE OF AMERICAN FOLK DANCING

News Correspondents

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Cover Design

Rod LaFarge

Contributing Editors

Fred Bailey

Ray Bauer

Dud Briggs

H. H. "De" Harris

Yvonne Doumergue

Harold Harton

Lib Hubbard

Bob Merckley

Arvid Olson

Olcutt Sanders

Charlotte Underwood

Associate Editors

H. A. Thurston

Roving Editor

Rickey Holden

European Editor

Margo Baughman

Dance Editor

Olga Kulbitsky

Managing Editor

Rod LaFarge

Publisher

Frank Kaltman

May, 1959

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Number 9

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IN DENVER
MAY 28-29-30**

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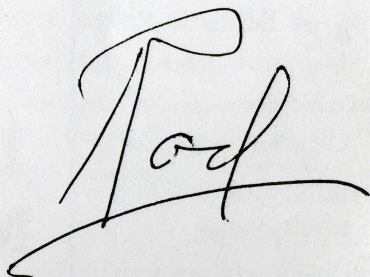
BOTTOM of the BARREL

We've been a-cataloging. That's a dreary sort of business of trying to list all of the output of the square dance press in such a manner that an article or bit of information on any particular phase of the subject can be found without too much search.

It requires little original thought, just a dogged persistence. It leaves the mind free to wander . . . and wonder. For example, on the subject of recruiting more dancers we find a whole array of articles. (Including some of my own.)

There are articles urging that we solicit new dancers from the kindergarden, from the high schools, from groups of the physically handicapped, from old-age groups, from mental institutions, from the underprivileged on the other side of the tracks . . . but I find nary an insinuation that the leading citizens should be approached to support square and folk dancing as a positive cultural asset to the community.

I wouldn't go as far as muttering about throwing pearls to the swine, but don't you think we should call a recess in this downgrading of square and folk dancing and try to raise our social sights a bit? Aside from any snob appeal, the people who qualify (locally) as "SOCIETY" are usually in a better position to advance any cause in which they are interested.



CHAINS AND CHAINS

By W. Joseph Bray, Falls Church, Va.

Several years ago Emmett Wallace wrote some articles on various fundamentals of Square Dancing. Sometime later these were followed by another series by Lee Owens entitled "Grass Roots and Fancy Cuttings." Since those articles were written Square Dancing as we know it has changed quite a bit. American Squares may want to consider a new series of articles from various authorities on various movements as they are done today. I would suggest that such a series start with the "Chains." If you wish to write an article such as Emmett did, I have compiled a list of "Chains" as they are done in this area. I hasten to add that I am reporting this as an observer—not as an authority.)

THOSE CHAINS

Two Ladies Chain
Three Ladies Chain
Four Ladies Chain
Ladies Grand Chain (or Four Ladies Grand Chain)
Four Ladies Chain (In Line)
Ladies Chain Three-quarters
Chain the Route
Grand Chain (or Grand Right and Left)
Dixie Chain
Daisy Chain
Dusey Chain
Dusey Dixie Chain (or Dizzy Dixie Chain)
All Eight Chain
Grand Chain Eight
Teacup Chain
Stepney Chain
Devil's Chain

The most basic of all the Chains, to me, is the Grand Right and Left (all the way around) which also used to

be called by the older callers a "Grand Chain." We do not hear it so called around here anymore. As a matter of fact hardly any of our local callers ever call a Grand Right and Left all the way around. Many dancers, I am sad to say, think such a movement utterly impossible to do, and will automatically promenade upon meeting partners after going half way around the set. Poor souls; haven't been taught that the Grand Right and Left is all the way around, and it is a relatively modern innovation to promenade from half way around. I would include the Grand Right and Left in the Chains if for no other reason than historical.

TWO LADIES CHAIN: This is the basic Ladies Chain. Two couples face each other, as a couple, with the lady on the gent's right side. The two ladies advance towards each other, giving right hands to each other, go on past and extend left hand to the opposite gent. This gent takes the lady's left hand in his left hand, places his right hand on the lady's waist, at the small of her back, and turns her around (courtesy turn) counterclockwise, to face the other couple. A small, but most important thing to remember is that after the Courtesy Turn, the couples that do the Two Ladies Chain must squarely face each other. This becomes especially important in so-called "advanced Square Dancing." The Two Ladies Chain should be done in eight counts, four over and four to turn. The movement is a movement of **two couples**, although the gents do not move forward with the ladies. The gents do put the ladies into the Chain, and they do take them out. Although it is a movement of couples, very few callers in this area use the old call "Head couples Ladies Chain." I belong to the

school that says this call is addressed to the ladies, but the gents must remember that it is they who "lead" the ladies into the movement and take them out of it. Most callers in this area also never call for the "gent's chain," but rather direct that the gents "star across and turn the opposite lady with the left hand." In some groups, as a matter of styling, the ladies do not take hands with each other in passing, but do skirt work instead.

THREE LADIES CHAIN: This movement starts with three couples lined up squarely across the set. One couple in the middle of the set, should be squarely facing another couple and have their backs squarely with the couple who is opposite the one they are facing. These three couples are active in the movement. The other couple in the set does not get into this movement at any time. The two couples who are facing now do a Two Ladies Chain. The gent on the outside turns the lady he receives with a Courtesy Turn, as usual. However, the gent in the middle of the set receiving the lady coming towards him with the left hand as usual, only turns her half way around to face the couple who was at his back. These two couples who are facing now do a Two Ladies Chain. In this movement, the outside gents always Courtesy Turn the lady they receive to face the middle of the set, while the gent in the center of the set merely turns the lady he receives halfway around to face the other couple in the line of three couples. The three active ladies continue this chaining three in line, across the set and back to their partners. The gent in the middle is by all means very "active"; he must remember never to "send one" until he has "received one." In some groups, as a matter of styling, the center gent does not do a "half Courtesy Turn," but merely gives the lady his left hand and leads her on past him. In this case the gent must sort of maneuver himself to be in position to take the

next lady coming towards him by the left hand.

FOUR LADIES CHAIN: Basically this is the same as Two Ladies Chain, except that all four ladies move at the same time. All four ladies move toward the center of the set, veering slightly to their left. They extend right hands to touch only, in a "star." They turn this "star" half around the set, clockwise, to a position where their opposite gent can take them by the left hand and turp them with a Courtesy Turn to face the set. All four couples are active. The Four Ladies Chain can be done from two lines of four as well as from a circle of eight. In doing the figure from two lines of four, the ladies will chain diagonally across to the gent in the opposite line, who is on the opposite end of the line from her. Here, as in the Two Ladies Chain, those groups which favor styling the movement by a flip of the skirt rather than taking hands, will also on the Four Ladies Chain, merely do a little "skirt work" instead of taking hands. A little skirt work even though they touch hands is also very pretty.

LADIES GRAND CHAIN: In some periods in the history of Square Dancing, if indeed not in all times previous to the current "rebirth," the Ladies Chain was a two-way movement—over and back. Now it is a one way movement, over only. The ladies do not chain back unless specifically called. That goes for both the Two Ladies Chain and the Four Ladies Chain. Ladies Grand Chain is a Four Ladies Chain both ways, over and back. The word "Grand" signifying that the movement is full both ways. It has been noticed recently that some singing call inventors, possibly through sheer ignorance, have used the term "Four Ladies Grand Chain" when only a one way movement to the opposite side was contemplated. I've also heard one or two of our "national" callers, who ought to know better, so call it in a patter call. At

this time, however, the preference in this area is to use this call for a two way movement.

FOUR LADIES CHAIN (IN LINE): This movement is similar to Three Ladies Chain, except that all four couples are lined up across the set, two couples facing two couples. The ladies facing each other do a Two Ladies Chain. The two gents in the center, upon receiving a lady, turn her to face the other couple in the center. Those two ladies then do a Two Ladies Chain. In the meantime the two outside gents have turned the lady they received with a Courtesy Turn to face the center of the set. The two center gents upon receiving the new lady, turn her half around to face the outside couples. This series of Two Ladies Chain is repeated over and over, until all four ladies have gone across the set, to both sides of it, and back to their partner.

LADIES CHAIN THREE QUARTERS: This may be either a Two Ladies Chain or a Four Ladies Chain. The ladies instead of chaining to their opposite gent, will turn three-quarters in the center of the set, chaining to their Right Hand Gent (Corner). This Right Hand Gent will take the ladies out of the "Three-quarters Chain" by the left hand, with the usual Courtesy Turn, to face the center of the set.

CHAIN THE ROUTE: This is a series of Two Ladies Chains, although all four ladies are active at once. It is usually done from two Lines of Four, although it can legitimately be done from a circle of eight. From two Lines of Four (after carefully noting position of the lines) the ladies do a Two Ladies Chain with the lady straight across the set from them. The gents receive the ladies with left hand in left hand and Courtesy Turn them as usual, except instead of facing back across the set, they face the couple "down the line." The ladies do a Two Ladies Chain with the lady "down the line." The gents upon receiving this

lady, Courtesy Turn her to face the couple "across the set." The ladies do a Two Ladies Chain with the lady across the set. The gents again Courtesy Turn the ladies, this time to face "down the line." The ladies do a Two Ladies Chain, "down the line," which will be back to their partners. The gents Courtesy Turn their partner to face original starting position. If the last Two Ladies Chain down the line is terminated with the direction to "Swing Partners," the gents do not Courtesy Turn partners, but immediately go into a Swing (Waist) instead.

GRAND CHAIN: Historically, as stated above, the Grand Chain in former times was the same as a Grand Right and Left. Callers in this area do not use this name. I have on occasion heard it called a Grand Chain, indicating that the dancers were to do a "Grand Right and Left all the way around the set."

DIXIE CHAIN: This is sort of like a two couple Grand Right and Left in line. Two couples face each other in a Single File. Generally the ladies are in front of their partners. (I've heard a number of calls recently which placed the gents in the lead, and one or two that had lady-gent in one and gent-lady in the other, but I personally believe both of these to be unnecessarily bad form.) Both couples are going to move forward through each other in Single File. The ladies (or person in the lead) give each other right hands as in the usual Ladies Chain, and they go on past each other to the opposite gent. The gents merely take the ladies by the left hand as usual, but do not Courtesy Turn them. The ladies go on past the gents, and the gents move forward on past the ladies. The gents now facing each other, give each other right hands and walk on past. That completes the Dixie Chain. The next call must tell the dancers where to go. Generally, though not always, the next call will direct the ladies to turn

either left or right, and the gents will turn the other way.

DAISY CHAIN: This is an "allemande break" more than it is a figure. It is a "grand right and left" interrupted with a series of "turnback one's." In other words, each dancer will progress in the grand right and left direction two persons, and then turnback one. It's forward two, turn back one, forward right hand to partner, on past her, left hand to next lady (Right Hand Lady) walk around her with a left hand turn, and go back to original partner with a Right Hand Turn around her. Again, progressing in the grand right and left direction left hand to the next lady, go on past her to the next lady (Opposite lady) and do a Right Hand Turn. Go back one person for a Left Hand Turn with that one. Progress again in the Grand Right and Left direction a right hand to the next, and on past to the next with a Left Hand Turn. Turnback once again, with a Right Hand Turn around that one. Now progress again for the last time in the Grand Right and Left Direction, two persons, a left hand and then a right hand, and that will be your original partner. Gents promenade their original partner to home position.

DUSEY CHAIN: The Dusey Chain is similar to the Daisy Chain, except that instead of progressing two and Turnback one, the dancers progress three and Turnback one. After the usual Allemande Left, the call goes "Go right and left, and a right once more." On this last "right", the dancers do a Right Hand Turn, and Turnback one. Do a Left Hand Turn with that one. Then continue in the grand right and left direction. The "right, left, right and Turnback one" is repeated three more times, and all will have original partner back (after the last Turnback which is really an Allemande Left).

DUSEY DIXIE CHAIN: The Dusey Dixie Chain is indeed a dusey.

The movement starts from all four couples Promenade. Two couples, either one and three, or two and four, Wheel Around to face the couple behind them. Do a Two Ladies Chain with that couple. The gents Courtesy Turn the ladies as usual, to face each other. The same two couples now do a Dixie Chain, with the ladies in the lead, staying, of course, on the rim of the set. As the ladies go past the gents in the Dixie Chain, they will come face to face with another lady. These two ladies now do a Two Ladies Chain. The gents (who have followed on through in the Dixie Chain) Courtesy Turn the new ladies coming towards them, in the usual way to face a new couple. These two couples now do a Dixie Chain, with the ladies leading. Note here, and this is important, the gents keep progressing in the same direction around the set, while with each change of figure, the ladies reverse their direction. As two new ladies come face to face they do a Two Ladies Chain. The gents, following their lady in the Dixie Chain, Courtesy Turn the new lady coming towards them. For the third time now, do another Dixie Chain. The new ladies coming towards each other do another Two Ladies Chain, and the gents Courtesy Turn new ladies as before. This time, however, do not Dixie Chain. Do a Crosstrail Thru, and each finds original Corner for an Allemande Left.

ALL EIGHT CHAIN: (I've heard this called "Chain All Eight," and seen it called "Grand Chain Eight"—the latter being a different figure in this area.) In this area in the movement All Eight Chain, dancers are active individually (all at once, however) while in Grand Chain Eight dancers move as couples. In All Eight Chain, face either Corner or Partner. If facing Corner, then give Corner right hand, and go on past Corner. Give next lady (Opposite Lady) left hand, and gents Courtesy Turn this lady to face the middle of the set. If

starting with Partner, give Partner right hand, go on past Partner. Give next lady (Right Hand Lady) left hand, and gents Courtesy Turn this lady to face the center of the set. Originally a few Callers in this area called this a Grand Chain Eight. None seem to call it that now, so as to distinguish it from the next similar movement (see Grand Chain Eight below). All Eight Chain takes eight counts. The movement is a movement of all eight dancers around the rim of the set.

GRAND CHAIN EIGHT: From all four couples Promenading, couples one and three, or two and four, Wheel Around to face the couple behind. Each gives right hand to the lady or gent they are facing (always lady to gent, and gent to lady) and go on past that person, keeping on the rim of the set as a couple, until you meet the next couple. These two couples extend each other left hands, and the gents Courtesy Turn the ladies to face the same couple. In Courtesy Turning the ladies, one couple will end up inside facing the couple outside, and the couple outside will end up facing the couple inside. All four couples should be lined up with each other squarely across the set. The two inside couples facing out, and the outside couples facing in. This is a movement of all four couples on the rim of the set, and takes eight counts (not including the wheel around).

EIGHT CHAIN THRU: This is merely the old time Right and Left Eight. (In the old Right and Left Eight we did not take hands, except to Courtesy Turn our partners upon reaching the outside of the set, whereas in the Eight Chain Thru take hands, alternating right and left, as you meet, Courtesy Turning partner when reaching the rim of the set.) The movement starts from an arrangement of two couples facing two couples, lined up squarely across the set with two couples inside facing out, and two couples outside facing in. Each gives

the person in front a right hand and goes on past. Give the next person a left and on past. The next a right, the next a left, and so on, across the set and back. As each couple reaches the outside or rim of the set, the gent will Courtesy Turn his partner (the lady on his right) to face back across the set. Each couple has to go across the set to both sides and back to starting position before the movement is ended. This is a movement of all four couples across the set, and as I count it, it takes twenty-four counts.

TEACUP CHAIN: This is a dance pattern, not a figure. It involves the head gents putting the ladies into the middle for a chain or star, and the side gents taking them out of the chain or star, then send them on to the head gent on their right. The first ladies to star, do a right hand star and go three-quarters around. The next ladies to star, do a left hand star and go once-and-a-quarter. The next ladies to star, do a left hand star and go once-and-a-quarter around, and the last ladies to star, do a right hand star and go three-quarters around. All will then have partners back.

STEPNEY CHAIN: This is a dance pattern, not a figure. It is based somewhat on the Route from a circle instead of two lines of four.

DEVIL'S CHAIN: This is a dance pattern, not a figure. It is based on the Daisy Chain. First the dancers go in grand right and left direction two persons and turn back one, then two more and turn back one, then the movement (after a "Wagonwheel spin") is reversed, and they go reverse grand right and left, two and turn back one, and again reverse grand right and left two, and turn back one, etc.

Caller's lost count
 Band ain't a-trying
 Just watchin' all the gals
 With their petticoats a-flying

Eighth Annual NATIONAL S. D. CONVENTION

Invitations are still going out and wonderful plans are being made! Mile High Denver is to be the Square Dance Capitol of the world for 1959. The Eighth National Square Dance Convention will be held in the Denver City Auditorium, May 28, 29 and 30. We hope the following information will help you pass the word along to your friends:

ADVANCE REGISTRATION FEES: They are still the same as at previous conventions; \$1.00 per day for each delegate if sent in before convention time. If you register at the Convention, it will be \$1.25 per day. Callers must hurry! Registrations are to be in by the first of March in order to appear on the printed program.

HOUSING: This is a terrific job, but is being well handled by our Housing Committee. Early registrants, of course, receive the choice reservations. Denver has many beautiful motels and plenty of downtown hotels.

TRANSPORTATION: This will not be a problem as the Auditorium is in the heart of the business area with parking facilities nearby. Other transportation needs will be arranged by the Transportation Committee Chairmen.

TRAIL DANCES: There will be Trail Dances in Houston and Amarillo, Texas; Goodland, Garden City, Colby and Dodge City, Kansas; La Veta, Grand Junction, and Buckskin Joe's, Colorado; Sheridan and Rock Springs, Wyoming; Sydney, Nebraska; Rapid City, South Dakota. All lead up to the Trail-End Dance in Denver on Wednesday night.

THE SQUARE DANCE PAGEANT: This will be an historical event depicting one-hundred years of dancing across our country under the direction

of Dorothy Shaw. This will be in conjunction with Colorado's "RUSH TO THE ROCKIES" Centennial Celebration and will be a highlight of the Convention. There will be a matinee and evening performance on Friday.

EXHIBITIONS: True square dancing, the best available, and not too many! We know you are coming to dance!

AFTER PARTIES: They will have a "western" flavor to be sure, especially on Friday night. The Rodeo Cowboys' Association will stage an official rodeo at the Jefferson County Fairgrounds, starting at midnight. A barbeque lunch will be served and dancing too if you are still able. Thursday and Saturday nights the after parties will be dancing in the ballrooms of the downtown hotels. (Ask for Special Events Bulletin.)

SOUVENIR PROGRAMS: This year will have a very different look. They will be book-size and something to treasure. They will sell for fifty cents.

EXHIBIT BOOTHS: They will be in the City Auditorium. Space is being provided for many exhibitors to show you the latest in square dance fashions and accessories, records, publications, etc. Contracts and information will be mailed upon request.

WORKSHOPS, CLINICS AND PANELS: These will be directed by outstanding leaders from across the country. Following is a brief outline of events:

Wednesday, May 27: Trail End Dance at a Shopping Center, Denver.

Thursday, May 28: Registration and Exhibits—open 10:00 A.M. to 11:30 P.M.

"Get Acquainted Dances"

Workshops, Clinics and Panels

Overseas Dance

Square Dances, Round Dances,
Exhibitions

Folk Dances, Contras

Continuous Programmed Round
Dance Every Night.

Friday, May 29: Registration and Exhibitions—open 10:00 A.M. - 11:30 P.M.

Workshops, Clinics and Panels
Square, Round, Folk and Contra
Dances; Exhibitions

Pageant: 100 Years of Dancing—
Matinee and Evening
Midnight Rodeo.

Saturday, May 30: Dancing from
10:00 A.M. to 11:30 P.M.

More Workshops, Clinics and
Panels

Style Show

Exhibitions

Open Meeting

Sunday, May 31: Scenic Trip to Estes
Park—Steak Dinner—Side Trip
to Hidden Valley—8:30 A.M. to
8:30 P.M.

THE L & S SUMMER DAY CAMP OF DENVER:

This year's National Convention will provide an added attraction for your children. The L & S Summer Day Camp of Denver will give you the opportunity of having your children in a four-day recreational program, including a full recreational sports program, a crafts program, special activities including bowling, roller skating, miniature golf, outstanding tours of Denver, and movies. Camp buses will pick up the children at Denver City Auditorium (Convention Headquarters) at 9:30 A.M. and return the children at the end of the day (5:00 p.m.).

Children's Activities Division

JUNIOR SQUARE DANCE SESSIONS

Will be provided each day for
children of Adult Square Dancers.

SUPERVISED EVENING MOVIES:

For all ages, and only one block
from Convention Headquarters.

ADDITIONAL FACILITIES:

Please indicate your need: Infancy
to 3 years—no paid registration neces-
sary. Lists of baby sitting services
available through hotels or Children's
Activities Committee. 3 to 6 years—
Nursery School Facilities—\$2.50 per
day, per child.

JEWISH COMMUNITY CENTER:

1475 Williams Street, Denver. Lo-
cated 25 blocks east of Denver City
Auditorium (Convention Headquart-
ers).

Accommodations for 200 children
with adequate supervision (Thursday
and Friday). Ages 6 to 15 at \$2.50 per
day from 9:00 A.M. to 5:00 P.M.
Transportation to and from Con-
vention Headquarters not furnished by
the Center. Lunches not furnished.

Some of the activities include: Tour
of City, hayride, weiner roast, roller
skating, trampoline, arts and crafts,
swimming, volley ball, puppet show,
and park activities.

For additional information and
registration write to:

Children's Activities Division

8th Nat. Square Dance Convention

118 West Cheyenne Road

Colorado Springs, Colorado

**SOUNDS LIKE A WONDERFUL
CONVENTION:** Hospitality Com-
mittees will be on hand to give you a
big "western" welcome. Come and
have a glorious vacation.

Hi-diddle-diddle

We have a man with a fiddle

And one with an old guitar

With a caller in the middle

And the folks on the griddle

And pep in an old fruit jar

Cross-eyed fiddler

Sawin' on the strings

Meet your little honey

And everybody swings

SPECIAL EVENTS BULLETIN

8th National Square Dance Convention



Wednesday night—May 27: To greet the pioneers to the 8th National, who have completed the long trek across the plains, a "Trail End" Dance will be held in one of the larger shopping centers. Top callers will be on hand to welcome one and all.

Thursday night—May 28: "Get Acquainted Night." After the dance, parties will be held in the ballrooms of the Albany, Cosmopolitan, Shirley-Savoy and Brown Palace Hotels, under the sponsorship of various delegations. These parties will offer everybody a chance to renew old acquaintances and make many new ones.



Friday night—May 29: Midnight Rodeo - Jefferson County Fairgrounds. This will be the highlight of the after dance events and something **nobody** will want to miss. Beginning promptly at twelve midnight and lasting for approximately two and one-half hours, the first fully sanctioned Midnight Rodeo in the nation, will be held, complete with bareback riding, calf roping, saddle bronc riding, bull dogging and Brahma Bull riding. During the rodeo, a Chuck Wagon Barbecue will be provided, complete with all the trimmings. For those who haven't had enough, a square dance will also be held in the recreation hall located on the same grounds. All of this will be available on one ticket for the nominal

charge of only \$3.50 per person. Limited seating is available and tickets will be sold on a first come, first served basis. A word of caution, however, when attending this event in particular, warm clothing may be required.

Saturday night—May 30: "On-the-Town". On this, the final night of the convention, we will again return to the hotel ballrooms. This night will be devoted to meeting some of the people from the other delegations as they will have charge of the ballrooms.



Sunday—May 31: Bus trip to Estes Park and return. For those who might want to stay over and enjoy some of the beauties of Colorado, a bus trip is being arranged to Estes Park, the vacationer and dancers paradise. Upon arriving at the YMCA camp grounds at approximately 1 p.m., a delicious Barbecue Steak Dinner will be served. Following the meal, various forms of entertainment are being planned, one of which will be a car caravan to Hidden Valley, located in Rocky Mountain Park. At approximately 6 p.m. buses will again be boarded for the return trip to Denver. The entire event, consisting of a mountain trip of approximately 200 miles, the Barbecue Dinner and other events, is being made available by special arrangement for only \$10.00 per person.

HERE AND THERE

Newbury, England. Albert Moss tells us that the Newbury Allemanders ran their first Jamboree on Easter Saturday with dancers coming from all over the South of England. Largest gathering of square dancers there for the past couple of years.

Connecticut. "Brush Up and Catch Up" is the title of four evenings arranged by the Tri-Town Trippers at the Congregational Parish House in Deep River, Conn. (April 13 & 27, May 11 & 25) Actually these are beginners classes, but the title suggests another idea that might be useful to some clubs; a campaign to bring back lost sheep to the fold.

Whereas, whereas, whereas! Hear ye, etc. The week beginning May 3rd has been proclaimed "National Youth Fitness Week." As this issue will probably reach you about the time the week is all over, the information may seem superfluous, but since the President urged in the proclamation that "parents, young people, and interested local and national organizations use all appropriate means during that week to promote programs and activities demonstrating the importance of youth fitness," perhaps some of our readers have accounts of dance programs in their communities during that week?

Newark, N. J. Local folk dancing received a nice boost on April 19, when the Newark Sunday News published a double-page color spread of local folk dance activities.

National Convention. We have a separate news section for that event in this issue, and "Trail Dances" are listed under Coming Events. Wonder when some enterprising club is going to plan a "Bitter Ender" dance for the tired conventioners on their way home?

Cultural Exchange. Two sets of teenage square dancers, one from West Acton, Mass. and one from Jamaica Plains, Mass., are being sponsored on a tour of Europe by the Cultural Exchange Program of the U.S. Dept. of State. The joker is that this "sponsorship" only pays their transportation to Europe and back, leaving the group to shoulder the other expenses, which will amount to over \$5,000. They are

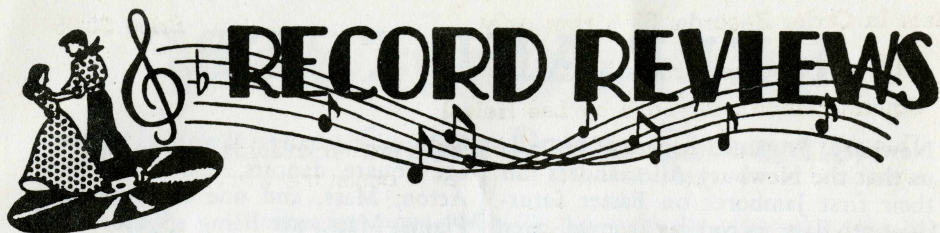
trying to raise this sum . . . if there are any interested organizations or individuals who would like to aid them, write to Bob Treyz, West Acton, Mass. or to Miss Louise Winston, 2 St. John Street, Jamaica Plain, Mass.

Moscow, USSR. The Red Army Choral and Dance Ensemble will not tour this country; the U. S. Dept. of State has ruled that they are part of a military unit and not admissible.

Balkan fans. Your editor tries to keep a listing of Greek, Serbian, Croatian, Bulgarian, Rumanian, Albanian, Armenian and Syrian dances and picnics in the New York metropolitan area. We usually have some place listed for almost any Saturday or Sunday, and during the Summer we have a small group that attend a Balkan, Armenian or Syrian picnic every Sunday. If you would like a few dates call ARMory 4-5607.

Florida—and specifically Pensacola—is observing in 1959 this nation's first Quadri-Centennial anniversary of the initial landing of white settlers in what is now the United States. The year long celebration of this 400-year mark is drawing the attention of the entire country and several foreign lands, and, as Pensacola is one of Florida's pioneer cities in Square Dancing too, one of the many events scheduled is a Quadri-Centennial In-

Continued on page 24



Blue Star Records, 78 rpm only

Price \$1.45

#1524 Giddap (132)//Cedar Break (132)

Square Dance Instrumental by The Texans

A new band has played two excellent hoedowns on this record. You can't miss, you are sure to like one side or the other.

Keys Records, 78 rpm only

Price \$1.45

#2601 Let The Hammer Down (132)//Fancy Pants (132)

Square Dance Instrumental by Earl's Hoedowners

A new label gets off to a good start with an excellent pair of hoedowns. If you enjoyed this band's previous releases on Blue Star label, you will like these two.

Longhorn Records, 78 rpm only

Price \$1.25

#305 Georgia Stock (128)//Double Shovel (128)

Square Dance Instrumental by Lester Woytek and the Melody Cowhands

Two hoedowns played in Texas style. If you like a very loud beat the recording engineer has boosted the bass to please you. There is very little melody in this pair.

MacGregor Records, 33 $\frac{1}{3}$ or 78 rpm

Price \$1.75

#840 Pretty Baby//Oh, Lonesome Me

Square Dance with Calls by "Jonesy"

Two singing calls done in Jonesy's usual competent style.

#839 Instrumental of the above by Frank Messina

Excellent recordings.

#842 Yankee Doodle Boy//New Heart of My Heart

Square Dance with Calls by "Jonesy"

George Cohan's "Yankee Doodle Boy" should become a great favorite with square dancers. Jonesy's figure is complex enough to amuse the club dancers. The "New Heart of My Heart" presents an intermediate figure that should please everybody.

#841 Instrumental of the above by Frank Messina

Top notch music that will induce the dancers to sing along and surely send them home whistling.

Sets In Order Records, 33 $\frac{1}{3}$ rpm only

Price \$3.95

#LP-4006 Square Dance Time

Square Dance with Calls by Lee Helsel

This is a worthy successor to Lee Helsel's earlier albums . . . ten challenging dances with a few printed notes to assist the wary.

Lloyd Shaw Records, 45 rpm only

Price \$1.25

#213 Finesse//Cattle Call Waltz

Round Dance & Quadrille

"Finesse" is an elaborate two-step dance which should have considerable popularity. "Cattle Call Waltz" is prompted by Rae Hope. It may be done in the shape of a quadrille or circle mixer. This will probably become a standard to the Round Dance Movement, just as "Oh Johnny" has become a standard in the Square Dance Movement.

Windsor Records, 45 rpm only

Price \$1.25

#4651 Tenderly//Morning Waltz

Round Dance

Two excellently recorded waltzes. "Tenderly" is an elaborate routine that should please the Advanced Round Dancers.

Sunny Hills Records, 45 rpm only

Price \$1.25

#3152 Bewitching//Red Barn Rag

Round Dance

"Bewitching" is moderate fox trot tempo played with a real snap. A rather elaborate routine. "Red Barn Rag" is a great recording in jitterbug tempo and should be at least as popular as the "Black & White Rag." Jack Barbour has done it again.

MacGregor Records, 45 rpm only

Price \$1.25

#8435 Marcheta//Git Fiddle Two-Step

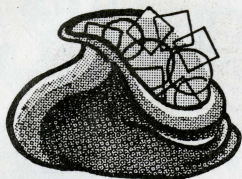
Round Dance

"Marcheta" is a moderately slow waltz . . . rather nostalgic. Two sequences to keep the Round Dancers amused. "Git Fiddle Two-Step" is a snappy jitterbug well played. This one should become a hit.

#8445 Chipmunk Waltz//Twilight Theme

Round Dance

"Chipmunk Waltz" is recorded beautifully . . . the routine offered is simple enough for new Round Dancers . . . nobody will sit through this one. "Twilight Theme" has a three-part routine for a well recorded fox trot tempo. Don't miss this one.



GRAB BAG



TAKE YOUR PICK OF THESE SQUARES AND ROUNDS

SQUARE FIRE

By Fred Bailey, No. Las Vegas, Nev.

- #1 One and three, you bow and swing
*Lead to the right, make a ring
Circle to the left, you're doing fine

Head gents break, make two lines
Forward eight and back with you
Forward again and square thru
Count four hands as you always do
Now those who can, you square thru

Four hands round that big old world

Then all four couples Calif. twirl*
Same head gents, a brand new girl
Forward up and back you whirl
Repeat from * to ** then

- #2 Side two gents, a brand new girl
Forward up and back you whirl
Repeat from * to ** substituting Side gents break, make two lines for Head gents break, etc., then Repeat #2.
And allemande left, etc.

DOUBLE D.D.

Del Coolman

Promenade — don't slow down
One and three—you wheel around
Right and left thru—the couple you found

Pass thru—on to the next
Right and left thru
Then circle four

Once around and a little bit more
Head gents break and form a line
Forward eight and back with you
Then pass thru—bend the line
Forward eight and back with you
Divide the line—walk past two
Face the middle

Forward eight and back with you
Dixie chain across from you

Girls turn back and box the flea
Girls turn around—dixie chain—double track
Girls left—gent's right—Allemande left.

CLUTCH BACKER

By Gordon Blaum, Miami, Florida

Head gents and your corner girl
Go forward up and back
Forward again and box the gnat
Pull her by, go round one
Into the middle and box the flea
Pull her by, partner right wrong way thar

Gents back up, left hand star
Throw in the clutch, go once around
Gents back-track behind your pet
Keep on going around the set
Girls roll out and pass one man
Allemande left, etc.

TAILWIND

Del Coolman

Promenade—don't slow down
One and three—you wheel around
Right and left thru the couple you found

Pass thru—on to the next
Right and left thru
Same two ladies chain
All four ladies grand chain
Chain 'em over—don't be slow
Chain e'm right back—do-pas-so
Her by the left—corner right
Back to your partner left
All the way round—like a left allemande

Go to the right—right and left grand
Right and left—meet that maid—go promenade

Don't slow down
One and three—you wheel around
Right and left thru



BLUE STAR LATEST RELEASE

1524—GIDDAP, Key Bb
Flip—CEDAR BREAK, Key C



Write for list of TNT
instrumentals — recommended
by schools for dance instructions

BENZ

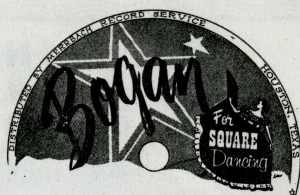
1203—Five Star Rag, Key G
Flip—Triumph Hoedown, Key G

B-E (New Label)

SC 801—Hi Le Hi Lo
Caller, Buford Evans
HD 701—Blue Ridge Breakdown, Key A
Durang's Hornpipe, Key D

We carry all Square and Round Dance labels.
Write us if your dealer cannot supply you.

MERRBACH RECORD SERVICE
323 West 14th Street, Houston, Texas



BOGAN LATEST

1108—Alice Blue Gown
Caller Nathan Hale



Same two ladies chain
And wheel around
On to the next
Right and left thru
Box the gnat across from you
Face those two
Right and left thru
Inside arch—dive thru
Left square thru
Sides divide—box the gnat
Face the middle—allemande left.

"PAIR THE LINE"

A new basic square dance movement by George Elliott. CALL: "Pair It In": From lines of four facing each other "Pass Thru—Pair It In." The lines do a normal Pass Thru. Everyone is facing out (lines have their backs to each other). The command "Pair It In" means as follows—and is a continuous movement:

(1) Everyone makes a quarter turn to face the middle of his own line.

(2) The two people facing each other in the center of the line make another quarter turn to face the middle of the set and wait for the next call.

(3) At the same time the two dancers who were at the end of the line

move towards each other, meet, and make a quarter turn to face to the middle of the set behind the other pair who were in the line with them. The line is now paired up, with two pairs on each side of the set facing in. The pairs can be, girl and boy, two boys, or two girls. If it is a boy and girl they can be out of gear (i.e. boy on the right).

Don't forget to impress the dancers that "Pair The Line" is continuous without prompting, because after the call "Pair It In" the next call will direct the next movement, i.e. Dixie Chain, Right & Left Thru, Double Pass Thru, etc. — "PAIR IT OUT" is the same, or reverse, to "PAIR IT IN," in that it is used when two lines of four are facing each other across the set, which would put them into pairs facing out from the middle of the set. A big help to the dancers would be to let them know that when they "Pair The Line" they will be facing the opposite direction from where they were facing in the line. That is, if lines are facing out they Pair In — if facing "in" they Pair Out. — ?????

—From the "Square Spot,"
Ottawa, Canada.

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HUDSPETH SPECIAL

Holman Hudspeth

Allemande left the old left hand
Partner's right—right and left grand
It's hand over hand—heel over heel
Meet your girl—a wagon wheel
A full turn around—pretty little spin
Step right along with the pretty little thing
Girls turn back the outside track
Twice around and don't look back
Meet your partner—right hand around
Once and a half to a wrong way thar
Girls back up in a left hand star
Throw in the clutch—put 'er in low
Twice around you go

Partner's all—do-sa-do (full turn around)

Listen to me

Corner's all—box the flea

Make a U turn back—box the gnat

Make a U turn back—box the flea

Make a U turn back—box the gnat

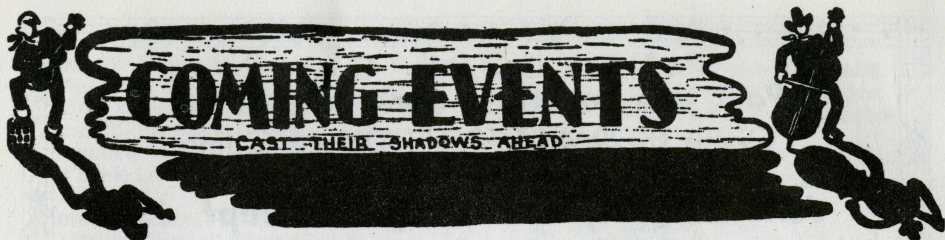
Make a turn back—box the flea

Make a U turn back—double the gnat

Box it once—box it back

Pull 'er by—allemande left.





COMING EVENTS

CAST THEIR SHADOWS AHEAD

- May 1 **Winchester, Va.** 23rd Apple Blossom Festival. SD Jamboree Geo. Washington Hotel Ballroom. For reservations write: Mrs. Alvert Warrick, 115 W. 9th St., Front Royal, Va.
- May 1 **Bismark, N. D.** Callers Workshop & S.D. Don Armstrong.
- May 1 **Ottawa, Canada.** Ottawa SD Assn. 5th Annual Jamboree.
- May 1-2 **Washington, D. C.** Roosevelt Center Auditorium. Festival of All Nations.
- May 2 **Wyckoff, N. J.** Grange Hall. Spring Folk Dance Festival.
- May 2-10 **Fontana Village, N. C.** Swap Shop.
- May 2 **Syracuse, N. Y.** Lincoln Auditorium PTA & SUFD FD Festival.
- May 2 **New York, N. Y.** Hunter College. CDS Spring FD Festival.
- May 2 **Kankakee, Ill.** E. Jr. H.S. 8th Ann. Fest. Ill. Fed. of SD Clubs. Noon to 5:30 - 7:30 to Midnight. Also RD Workshop. "Afterglow" dance next day, 2 to 5 P.M.
- May 2 **Takoma Park, Md.** Jr. High School. Spring Sweetheart Dance.
- May 2-3 **Oakland, Calif.** Oakland Auditorium. 6th Annual Golden State Round-Up.
- May 3 **Brainerd, Minn.** Armory. Paul Bunyan Festival.
- May 3 **Pen Argyl, Pa.** Blue Valley Farm Show Bldg. (Between Pen Argyl & Bangor) SD Co-op Assn. Spring SD Jamboree. 2 to 10 P.M.
- May 3 **Grand Forks, N. D.** Caller's Workshop & SD. Don Armstrong.
- May 3 **Paterson, N. J.** Lambert Castle, Garret Mountain. Annual Medieval May Day. Old rituals, Folk Dancing. Free. (Outdoors; cancelled in case of rain.)
- May 3 **Arden, Del.** Spring Jamboree.
- May 6 thru 10. **Nashville, Tenn.** Coliseum. 23rd Annual National Folk Festival.
- May 9 **Bismark, N. D.** SD Convention and Knothead Jamboree. Workshop. Afternoon & Evening.
- May 15-16 **Detroit, Mich.** Light Guard Armory. Mich. SD Leader's Assn.
- 10th Ann. SD Fest. Evenings: Workshop Sat. Afternoon.
- May 15 **Baltimore, Md.** Oakleigh School. SD Jamboree.
- May 15-16 **Detroit, Mich.** Light Guard Armory. MSDLA SD Festival.
- May 15-16-17 **Pittsburgh, Pa.** Syria Mosque. Pittsburgh Folk Festival.
- May 17 **Clemington Lake Park, N. J.** DLDV Annual Spring SD Festival. Afternoon & Evening.
- May 17 **Sunny Hills, Calif.** Sunny Hills Barn Jr. Jamboree.
- May 22 **Progress, Pa.** Progress Fire Hall. SD Jamboree.
- May 23 **Wyckoff, N. J.** Grange Hall. Polish night.
- May 23 **Bristol, N. H.** H.S. & Community House NHFF Folk Festival.
- May 23 **Salt Lake City, Utah.** Hellenic Memorial Bldg. Trail Dance.
- May 26 **Hays, Kan.** Memorial Union Bldg., Kan. State College. Trail Dance.
- May 26 **Columbus, Neb.** City Auditorium. Trail Dance. Write: Al Traen, 119 East Parkway, Columbus, Neb.
- May 28-29-30, 1959 **Denver, Colo.** 8th National SD Convention.
- May 30 **Riverside, Calif.** Annual Memorial Day Hoedown.
- June 11-12-13 **Eureka Springs, Ark.** SD Festival.
- June 21 **Emerson, N. J.** Armenian Picnic.
- June 14 **River Vale, N. J.** Armenian Picnic.
- June 19-21 **Fairmont, Minn.** State Fiesta, FD Federation on Minn. Information: P.O. Box 394, Fairmont, Minn.
- June 20 **Longview, Texas.** SD Jamboree. Afternoon workshop, evening dance & "after-party" breakfast.
- June 20 **San Antonio, Texas.** Municipal Auditorium. RD Festival.
- June 26-27 **Pensacola, Fla.** 7th Annual SD Festival.

(Continued on page 20)

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July 2 to 6 Kutztown, Pa Pennsylvania Dutch Festival.

July 24 to 27 Plymouth, Mass. Pine-woods Camp. Scottish Country Dance Weekend.

Aug. 16 Contoocook, N. H. Pleasant Lake Park Casino N.H. FD Fed. Summer Party.

Aug. 17 to 25 Red Lodge, Mont. Festival of Nations.

Sept. 5-7 Clearwater, Fla. Florida Knothead Convention.

October 2-3 Ogden, Utah 8th International MT. SD Festival.

Oct. 9-10 Toronto, Canada. Royal York Hotel. 5th Atlantic SD Convention.

Oct. 18 Boscawen, N. H. N. H. FD Fed. Fall Party & Annual Meeting.

Oct. 23-24 Richmond, Va. Hotel John Marshall. Fall SD Festival.

Oct. 30-31 Pensacola, Fla. SD & FD Festival.

Nov. 21 Dallas, Texas Memorial Auditorium. 5th Annual SW SD FESTIVAL. Afternoon & Evening.

DANCE VACATIONS

May 24-27 La Veta, Colo. SD Camp. Write: Marvin Shilling, Le Veta, Colo.

May 29-31 Camp Kauffman, Md. Square Dance Camp. Write Jane Hacking, 815 Marlo Drive, Falls Church, Va.

May 29-June 5 Wheeling, W. Va. Oglebay Institute FD Camp. Write: Mrs. Elizabeth Faris, Oglebay Institute, Wheeling, W. Va.

May 31-June 7 Golden, Colo. Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.

June 1-6 Estes Park, Colo. Grosvenor's Inn. SD Vacation. Write: Frank Lane, P.O. Box 513, Lawrence, Kan.

June 1-6 LaVeta, Colo. SD Camp. Write: Marvin Shilling, LaVeta, Colo.

June 6-12 Bridgeton, Me. Maine Folk Dance Camp. Write: Alice Morey, Fort Kent, Me.

June 7-20 Osage Beach, Mo. Kirkwood Lodge. SD Vacation. Write: Kirkwood Lodge, Osage Beach, Mo.

June 11-12-13 Eureka Springs, Ark. Heart of America SD Festival. Write: Ozark Travel Assn., 132 N. Pulaski Rd., Chicago 24, Ill.

June 13-19 Bridgton, Me. Maine Folk Dance Camp. Write: Alice Morey, Fort Kent, Me.

June 14-19 Eureka Springs, Ark. Crescent Hotel. SD Institute. Write: Ozark Travel Assn., 132 N. Pulaski Rd., Chicago 24, Ill.

June 14-19 Elkhart Lake, Wisc. SD Vacation. Write Al Brundage, Brookfield, Conn.

June 14-20 Estes Park, Colo. The Crags. Summer Vacation Dance Classes. Write: Mel Day Dance Studios, 3640 State St., Boise, Idaho.

June 20-26 Bridgton, Me. Maine Folk Dance Camp. Write: Alice Morey, Fort Kent, Me.

June 21-26 Burlington, Wisc. Holiday Squares. Write: Holiday Institute, 3965 Milwaukee Ave., Chicago 41, Ill.

June 22-July 1 Roxbury, Vt. Teela-Wooket Camp. Write: Mrs. E. B. Miller, 450 W. 24th St., 16E, New York 11, N. Y.

June 28-July 3 Jackson, Mont. SD Camp. Write: The Hayloft, Alderwood Manor, Wash.

June 28-July 3 **Uniontown, Pa.** Dance-A-Cade. Write Joe Turner, 6317 Poe Rd., Bethesda, Md.

June 29-July 4 **Estes Park, Colo.** Grosvenor's Inn. SD Vacation. Write: Frank Lane, P.O. Box 513, Lawrence, Kan.

June 29-July 4 **LaVeta, Colo.** SD Camp. Write: Marvin Shilling, La Veta, Colo.

July 1-4 **Gainesville, Fla.** Univ. of Fla. SD Short Course. Write: Ernest Bartley, Univ. of Fla., Gainesville, Fla.

July 5-10 **Uniontown, Pa.** Dance-A-Cade. Write Joe Turner, 6317 Poe Rd., Bethesda, Md.

July 5-10 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.

July 5-17 **Muskoka, Canada** SD institute. Write: Les Gotcher, 137 S. Orange, Glendale, Calif.

July 6-10 **New York, N. Y.** 154 W. 93rd St. Summer Folk Dance Institute. Write Eugene Tso, 552 Riverside Drive, New York 27, N. Y.

July 6-11 **Daytona Beach, Fla.** SD Vacation Institute. Write: John Kobrock, 230 Harvard Circle, Newtonville 60, Mass.

July 6-11 **Estes Park, Colo.** Grosvenor's Inn. SD Vacation. Write: Frank Lane, P.O. Box 513, Lawrence, Kan.

July 11-12 **Dayton, Ohio.** RD Weekend. Write Al Boehringer, 228 Gramont Ave., Dayton 17, Ohio.

July 11-16 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.

July 11-18 **Lake Couchiching, Ont., Canada** Geneva Park. SD Vacation. Write: Harold Harton, 224 Poyntz Ave., Willowdale, Ont., Canada.

July 12-17 **Quinalt, Wash.** SD Camp. Write: The Hayloft, Alderwood Manor, Wash.

July 12-18 **Pray, Montana** Chico Hot Springs Ranch. Vacation Dance Classes. Write: Mel Day Dance Studios, 3640 State St., Boise, Idaho.

July 17-22 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.

July 19-24 **West Point, N. Y.** Funstitute. Write Al Brundage, Brookfield, Conn.

July 23-28 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.

July 24-27 **Plymouth, Mass.** Pinewoods Camp. Scottish Country Dance Weekend. Write: David Bridgham, 80 Myrtle St., Boston 14, Mass.

July 26-31 **Pacific Grove, Calif.** SD Institute. Write Sets in Order, 462 N. Robertson Blvd., Los Angeles 48, Calif.

July 29-Aug. 3 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.

Aug. 4-9 **Golden, Colo.** Lookout Mt. Rocky Mt. SD Camp. Write: Paul Kermiet, Rt. 3, Golden, Colo.

Aug. 10-25 **Honolulu, Hawaii** SD Sunstitute. Write Les Gotcher, 137 S. Orange, Glendale, Calif.

Aug. 14-16 **Miami Beach, Fla.** Sea Isle Hotel. Florida SD Camp. Write: Gordon Blaum, 7400 SW 37th St., Miami 55, Fla.

(Continued on Page 24)

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JOLLY IS THE MILLER—Mixer With Calls
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"The Amateur Preceptor, 1854

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BOW AND SWING. The magazine of Square Dancing in Florida. Published ten issues a year . . . featuring complete directory of clubs and open dances . . . official publication of callers and dancers groups . . . subscription price \$2.00 per year. BOW AND SWING, Box 891, Kissimmee, Florida.

THE FOLKLORIST incorporating **THE FOLK DANCE** and **THE FOLK MUSICIAN & SINGER**. Published in Manchester, England. \$1.50 per year quarterly. American subscription agent: Frank L. Kaltman, 1159 Broad St., Newark 2, N. J.

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#8445

"CHIPMUNK WALTZ"

"TWILIGHT THEME"

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Music by

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729 S. Western Avenue

Los Angeles, California

Here and There

(Continued from page 13)

ternational Square and Folk Dance Festival. This festival is mutually sponsored by the Quadri-Centennial and Fiesta of Five Flags Committees and the Pensacola Recreation Department, and is under the guidance of Pensacola's Julian Olsen as Chairman and Florida's Don Armstrong as Director.

The dates set aside are October 30th and 31st, at least three nationally known callers will be on the Staff, and comfortable dancing space is available for 200 sets in buildings with fine acoustics where square dancing has been regularly scheduled for the past seven years. In addition there will be folk dance exhibitions by several nationality groups. It promises to be one of the biggest and best square dance events in the South.

DANCE VACATIONS

(Continued from Page 21)

Aug. 16-21 **West Point, N. Y.** Funstitute. Write Al Brundage, Brookfield, Conn.

Aug. 16-22 **Santa Barbara, Calif.** 4th Annual FD Conference. Information & registration: University Extension, Univ. of California, 129 E. Carillo St., Santa Barbara, Calif.

Aug. 16-23 **Morehead, Ky.** Kentucky Dance Institute. Write: Shirley Durham, 4551 Sotuhern Parkway, Louisville 8, Ky.

Aug. 17-22 **College Station, Tex.** SD Institute. Write: Manning Smith, 115 Walton, College Station, Texas.

Aug. 23-29 **Schwenksville, Pa.** Spring Mt. House. Vacation Dance Classes. Write: Don Wilson, 11 Doyle Rd., Wayne, Pa.

Aug. 23 thru Oct. 17 **Osage Beach, Mo.** Kirkwood Lodge. SD Vacations. Write: Kirkwood Lodge, Osage Beach, Mo.

Aug. 30 thru Oct. 24 **Eureka Springs, Ark.** Crescent Hotel. SD Institute. Write: Ozark Travel Assn., 123 Pulaski Rd., Chicago 24, Ill.

Aug. 31-Sept. 13 **Roxbury, Vt.** Teela-Wooket Camp. Write: Mrs. E. B. Miller, 450 W. 24th St, 16E, New York 11, N Y.

DECCA

Presents

Polka Dots and Moonbeams

By Bill Shmykus, Chicago, Ill.

RECORD: Decca 9-30083

POSITION: Open. Facing LOD.

FOOTWORK: Opposite. Man starts on Left.

MEASURES

PATTERN

- 1- 2 **STEP, -, STEP, -; (facing) SIDE, BEHIND, SIDE, FRONT;**

Two slow steps FWD L, R; face partner - release trailing hands and join leading hands - quick steps as follows - step to side on L, step behind L on R, step to side on L, step XIF of L on R to end in Open Pos facing LOD.

- 3- 4 **REPEAT MEASURES 1 - 2. End in facing POS Ms back to COH.**

- 5- 6 **SIDE, CLOSE, SIDE, BEHIND; SIDE, CLOSE, SIDE, BEHIND;**
Step to side on L, close R to L, step to side on L, step behind L on R; repeat this again.

- 7- 8 **(Two-Step) FACE TO FACE (Two Step) BACK TO BACK; (facing) SIDE, TOUCH, SIDE, TOUCH;**

Extending arms to side and progressing in LOD do a Two-Step face to face and end with back to partner, extending arms and still progressing do a Two-Step Back to back and end facing partner both hands joined; step

to side (LOD) on L, touch R to L, step to side (RLOD) on R, touch L to R.

- 9-10 **SIDE, -, BEHIND, -; SIDE, IN FRONT, SIDE, TOUCH;**

Slow step to side on L, slow step behind L on R, quick steps - step to side on L, in front of L on R, to side on L, touch R to L.

- 11-12 **REPEAT MEASURES 9-10 MOVING IN RLOD AND USING OPPOSITE FOOTWORK.**

- 13 **REPEAT MEASURE 7. End in Closed Pos Ms back to COH.**

- 14-15 **TWO-STEP TURN, TWO-STEP TURN; TWO - STEP TURN, TWO-STEP TURN;**

Four turning Two-Steps progressing in LOD.

- 16 **TWIRL, 2, 3, 4;**

Walk FWD L, R, L, R (W does a R face, traveling twirl under her R and Ms L joined hands, R, L, R, L).

DO ENTIRE DANCE THREE TIMES, THEN DO ENDING.

ENDING

- 1- 2 **REPEAT MEASURES 1 - 2 of DANCE. End facing partner,**

- 3 **SIDE, CLOSE, AWAY, HONORS;**

Step to side on L, close R to L, step away from partner on L, point R and Honor Partner.

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For information write to
The Registrar

Shirley Durham, 4551 Southern Parkway
Louisville 8, Kentucky

Registration limited to 100

FACULTY

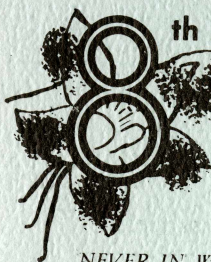
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May 28-29-30, 1959**

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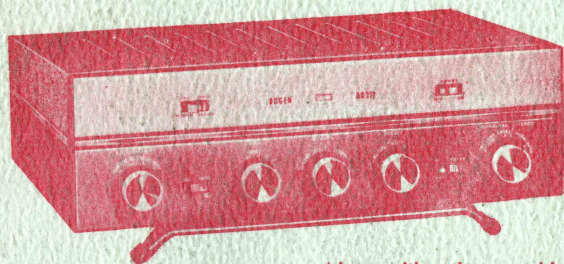
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